

CD 2012--25/26



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

FACULTY ARTIST SERIES

Monica Whicher, soprano
Russell Braun, baritone
Steven Philcox, piano

Monday, March 12, 2012
7:30 p.m. Walter Hall
Edward Johnson Building
80 Queen's Park

2011-12 SEASON

Faculty Artist Series

Canadian and American Songs from Morning until Evening

Monica Whicher, soprano

Russell Braun, baritone

Steven Philcox, piano

- 1 My Lord What a Morning Norman Gabriel Nurmi (b.1948)
Monica Whicher & Russell Braun
- 2 The Year's at the Spring Amy Beach (1867-1944)
Monica Whicher
- 3 Early in the Morning Ned Rorem (b.1923)
Russell Braun
- 4 The Daisies Samuel Barber (1910-1981)
Russell Braun
- 5 Will There Really Be a Morning? Lori Laitman (b.1955)
Monica Whicher
- 6 The Song of the Chore (from *A Sarah Binks Songbook*) John Greer (b.1954)
Monica Whicher
- 7 A Cassandre Keith Bissell (1912-1992)
Russell Braun
- 8 Si os partiéredes al alba (from *Three Spanish Lyrics*) Imant Raminsh (b.1943)
Monica Whicher
- 9 In the Dark Pine Wood Ben Moore (b.1960)
Russell Braun
- 10 In the Wand of the Wind Lee Hoiby (1926-2011)
Monica Whicher
- 11 Tom Sails Away Charles Ives (1874-1954)
Russell Braun
- 12 Little David Play on Your Harp arr. John Greer (b.1954)
Monica Whicher & Russell Braun



13.

Get Me to the Church on Time (*My Fair Lady*)

Russell Braun

14. Talk 2

Frederick Loewe (1901-1988)



Not Getting Married Today (*Company*)

Monica Whicher

15. Talk

Stephen Sondheim (b.1930)

16. In the Still of the Night / Night and Day

Monica Whicher & Russell Braun

Cole Porter (1891-1964)

arr. Sharon Minemoto (b.1973)

17. Tonight (*West Side Story*)

Monica Whicher & Russell Braun

Leonard Bernstein (1918-1990)

Disc 2

INTERMISSION

1. Hymnen an die Nacht

Monica Whicher

Claude Vivier (1948-1983)



2. Oh Boundless, Boundless Evening

Russell Braun

Samuel Barber (1910-1981)

3. Promiscuity

Monica Whicher

4. Nocturne

Monica Whicher

5.



Nuits d'étoiles

Jeff Smallman (b.1965)



Russell Braun

Wiegenlied

R. Murray Schafer (b.1933)

Russell Braun

7. Elegy

Russell Braun

Oskar Morawetz (1917-2007)

8.



The Little Horses

arr. Aaron Copland (1900-1990)

Russell Braun

Mine Eyes Are Now Closing to Rest

trad. American Folk Song

Monica Whicher

Sure on This Shining Night

Morten Lauridsen (b.1943)

Monica Whicher & Russell Braun

9. Encore - something by Ernst Zeitz?

The Faculty of Music gratefully acknowledges the generous support of our pillar sponsors



Tonight's program is performed on the Edith McConica Steinway piano.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

About the Program

"When putting together this program, I wondered whether we could go from morning to night in song in some way," says soprano Monica Whicher. "The idea was to reveal different interpretations of moments in a day. Some of the songs have less obvious references to time of day than others and some simply describe a thought or an event. Inevitably, many of the songs also refer to love. So the program contains a mix of overtly romantic poetry and either the more ebullient embracing of the moment or the experience of a darker side of night."

"The poems travel through day to night, with an often optimistic outlook on life. Then the music turns to the darker side of night to explore aspects of its mysteries which are by turns unsettling, sensual and comforting."

Toronto composer Norman Nurmi arranged his solo setting of the spiritual ***My Lord What a Morning*** as a duet especially to open today's concert. It's a fearless composer who sets the lines "God's in His heaven – All's right with the world!" But Amy Beach was not one to shun challenges. Her exultant setting, ***The Year's at the Spring***, probably the American composer and pianist's best-known work, is the first of her *Three Browning Songs*,

Op. 44. American composer Ned Rorem, with more than a thousand works in his catalogue, including some of the finest songs from an American composer, salutes the morning in one of his most performed songs. ***Early in the Morning***, to gently nostalgic words by American poet Robert Hillyer, paints a vivid picture of young love and optimism over a memorable *café au lait* – in a world that is far from the *venti-grande-trenta* crowds. American composer Samuel Barber first wrote his brief love song ***The Daisies*** when he was 17. Later revisions preserved the essential honesty and simplicity of the setting, which is the earliest of several settings of poems by Irish poet James Stephens. American composer Lori Laitman expresses the wide-eyed awe and wonder at the arrival of morning found in Emily Dickinson's poem ***Will There Really Be a Morning?*** *Sarah Binks*, on the other hand, brings whimsy to the contemplation of the day. Canadian composer John Greer was inspired by Paul Hiebert's witty 1947 novel *Sarah Binks* – "much of it a tribute to the earnest and homespun writers of the Emily Dickinson school," he says – to compose *A Sarah Binks Songbook* in 1988. ***The Song of the Chore***, subtitled *Canzone rustica* is, in Greer's words "truly North American

in nature, referencing American popular music, both folk and commercial.”

Written in the 16th century for the court of French King Charles IX, Pierre de Ronsard's poem *À Cassandre* (“Ode to Cassandre”) has long been a favourite among composers. Its imagery of a young girl and a rose are woven together into an elegant, sometime sensuous poem which Canadian composer Keith Bissell explores in the second of his *Four Songs to old French Poems* of 1970. “If you leave at daybreak, do not alarm the nightingale,” read the lines of the love song *Si os partiéredes al alba* by the prolific early 17th century Spanish poet Lope de Vega. B.C. composer Imant Raminsh made his tender setting as the first of *Three Spanish Lyrics* in 1982. The music now moves from dawn to noon. In 2000, American composer Ben Moore wrote *In the Dark Pinewood*, a sensuous, sometimes ardent short love song to words by Irish writer James Joyce. “It was Schubert who taught me how to write songs,” American composer Lee Hoiby said in interview. *In the Wand of the Wind* comes from a collection of songs commissioned by soprano Leontyne Price. Its short poem by John Fandel explores the interconnectedness of nature on Earth with the larger elements of wind and sun and how all of this sharpens the senses of man.

American composer Charles Ives wrote many songs, often jotting them down as a journalist might make notes. *Tom Sails Away* comes from a collection of *114 Songs* that Ives bundled together, published at his own expense and distributed free to all who asked for them. The song begins and ends with the words ‘Scenes from my childhood.’ The music between builds to a climax which includes fragments and bugle calls from a popular World War One song ‘Over There.’

The singer and composer Harry T. Burleigh was one of the earliest to arrange the spiritual *Little David Play on Your Harp*. The tune, based on the five-note pentatonic scale, is heard here in John Greer's arrangement.

Cockney dustman Alfred P. Doolittle, flush with a bundle of change from an American millionaire, has the dubious privilege of singing *Get Me to the Church on Time* in the 1956 Lerner-Loewe musical *My Fair Lady*. Doolittle and his friends are celebrating a final night together before the Big Event. Amy's frantic patter in the delicious *(Not) Getting Married Today* comes towards the end of Act One of Stephen Sondheim's ground-breaking 1970 musical *Company*. The show centres on Amy's partner Paul whose 35th birthday provides a series of theatrical snapshots. *Gay Divorce* was the second of a string of Broadway successes Cole Porter would have in the 1930s. *Night and Day* was its show-stopping number. Its verse is based almost entirely on repeated notes – something that Cole Porter claimed went back to his days in the French foreign legion and a chant he heard in Morocco. *In the Still of the Night* was written five years later for the MGM film *Rosalie* where, in the still of the night, the love song was to be introduced by an at-first reluctant Nelson Eddy. Tears from movie chief Louis B. Mayer when the song was played to him led to the song being reinstated in the movie – and then immediately becoming a hit. “Imagine making L.B.Mayer cry,” Porter proudly declared. “What could possibly top that?” The raw energy of New York's West Side began to fire Bernstein's imagination as early as 1949. “I hear rhythms and pulses and - most of all - I can sort of feel the form,” he said. Eight

years later *West Side Story* would become his biggest hit. Rather than telling the story of a group of mid-20th century Montagues and Capulets through words, the action was essentially told through Bernstein's sophisticated, streetwise music and Jerome Robbins's fast-paced dance. "Make this day, endless night," are the sentiments Maria and Tony share in *Tonight*.

INTERMISSION

Quebec composer Claude Vivier's short song *Hymnen an die Nacht* dates from 1975 and is set to excerpts from a famous poem by the German Romantic poet Novalis, written in 1799. In it, Novalis explores the opposition of light and night in a series of meditations that exerted considerable influence on composers, including Wagner

With an aunt and uncle as professional singer and song composer respectively and an early background that included training as a singer, vocal music forms a key part of Samuel Barber's catalogue. The Three Songs, Op. 45 are Barber's last songs, written at a difficult, lonely time in life, to a commission from the Chamber Music Society of Lincoln Center for German baritone Dietrich Fischer-Dieskau. Barber's final song *O Boundless, Boundless Evening*, translated from the German of Georg Heym presents a vision of a limitless evening landscape stretching unbroken, with only the night beyond. In it, expansive vocal lines are complemented by slow moving romantic harmonies and shimmering piano textures. Barber's harmonies and textures turn spiky as the barbed words of *Promiscuity* insinuate their way to an audience. This epigrammatic song comes from his 1952 song-cycle *Hermit Songs*. Speaking of the

texts written into the margins of Biblical texts by Irish monks from the 8th to 13th centuries, the composer said: "I find them very direct, unspoiled and often curiously contemporaneous in feeling." A decade earlier, Barber wrote his *Nocturne* to a love poem by Frederic Prokosch. "The music just popped out for it," Barber said of his setting of four stanzas of the poem.

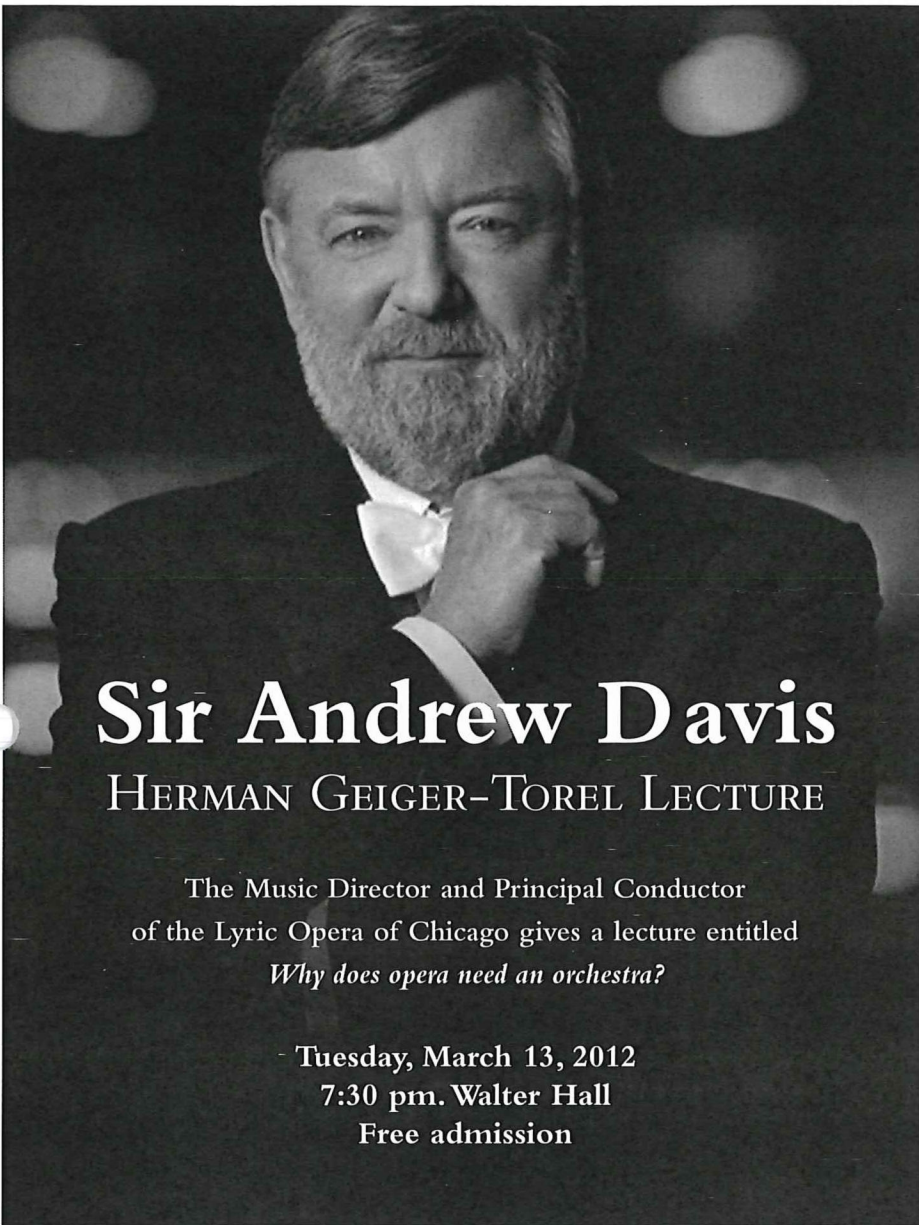
Nuits d'étoiles by London, Ontario composer Jeff Smallman is written to a poem by the 19th century French poet Théodore de Banville – a poem that Debussy also set early in his career. The song comes from Smallman's song cycle *Tableaux éternels* of 2003. Schafer's *Wiegenlied* ('Lullaby') is set to a German nursery song and is the closing song in a collection of nine from 1958 (published 1975) titled *Kinderlieder*. Former U of T professor Oskar Morawetz wrote his *Elegy*, one of his best-known songs, in 1946 and later orchestrated it. The poem by Canadian Anne Wilkinson begins "I am so tired I do not think that sleep in death can rest me."

"Everyone seemed to enjoy singing and hearing *Old American Songs* I so much that I decided to arrange a second set," said Aaron Copland. The two sets, from 1950 and 1952, remain among the composer's most frequently performed works whether in the original voice and piano versions, in Copland's orchestral versions or in the choral arrangements made by Irving Fine. "*The Little Horses*," Copland said, is "a children's lullaby from the South based on a version from Lomax's Folk Song U.S.A.." Thoughts of death and of life beyond return in *Mine Eyes Are Now Closing to Rest*, included in *The Southern Harmony, and Musical Companion* first published in 1835. *Sure on This Shining Night* takes the imagery of night to contemplate life

and death in a short poem by American writer James Agee. Its Danish-American composer Morten Lauridsen weaves together chant-like passages of repose in the last of three movements from his choral

Nocturnes, contrasting these with surging, joyful affirmations of contentment.

— *Program notes* ©2012 Keith Horner.
Comments welcomed: khnotes@sympatico.ca



Sir Andrew Davis

HERMAN GEIGER-TOREL LECTURE

The Music Director and Principal Conductor
of the Lyric Opera of Chicago gives a lecture entitled

Why does opera need an orchestra?

Tuesday, March 13, 2012

7:30 pm. Walter Hall

Free admission

Translations

KEITH BISSELL

À Cassandre (Quatre chansons sur des poèmes du Vieux Français) (1970)

To Cassandra

My dear, let's go and see if the rose,
Which this morning had opened
Its purple robe to the sun,
Has this evening lost
The folds of its purple robe
And its colour like your own.

Alas, see how in such a short time
My dear, she has lost her place,
Her beauties lay fallen.
Nature is truly a wicked stepmother,
That such a flower only lasts
From morning until evening.

Therefore, if you believe me, my dear,
While your life blossoms
In its most verdant freshness,
Harvest, harvest your youth:
Like this flower, old age
Will wither your beauty.

IMANT RAMINSH: **Si os partiéredes al alba** (from Three Spanish Lyrics) (1982)

If you leave at daybreak

If you leave at daybreak
Silently, lightly, love,
Do not alarm the nightingale.

If you part at dawning
From these arms that hold you dear,
That you not be seen in the arms
Of an enviable affair,
Go on woolen tiptoe,
Silently, lightly, love,
Do not alarm the nightingale.
(translation by Kate Flores)

CLAUDE VIVIER

Hymnen an die Nacht (1975)

Hymn to Night

Once upon a time, there lay over all of the
world's scattered peoples an
iron destiny. A dark, heavy band lay over
their fearful souls.

The Gods' stay on Earth, their home, was
endless.
Rich in small jewels and marvellous won-
ders,
Her mysterious structure has stood since
eternity.

Over the morning's blue mountains in the
sea's holy womb lives the sun,
the ever- rousing, living light.



JEFF SMALLMAN

uits d'étoiles (Tableaux éternels) (2003)

Night of stars

Night of stars, beneath your veils,
Beneath your breezes and your scents,
A sad lyre that sighs,
I dream of dead loves.

The serene melancholy comes bursting
In the depth of my heart,
And I hear the soul of my love
Tremble in the dreaming woods.

In the leafy shadows,
When I sigh very quietly,
You return, poor awakened soul,
All white in your shroud.

I see again at our fountain
Your gaze, blue as the sky;
This rose, it is your breath,
And these stars are your eyes.

(translation by Melissa Malde)

R. MURRAY SCHAFER

Wiegenlied (Kinderlieder) (1958)

Lullaby

Cover yourself my dearest little sister
That the rain does not dampen you
That the wind does not blow dust on you
And you arrive nicely at the King's.
Cover yourself.
Little sister.

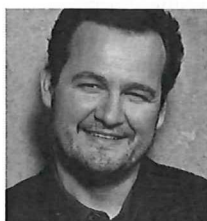
Biographies



Style and musical elegance combined with an intuitive theatrical sense are the hallmarks of soprano **Monica Whicher's** performances

on the concert and opera stage. The 2010-11 season included her debut with Houston's Mercury Baroque as Asprano in Vivaldi's *Montezuma* (the North American premiere), the launch of the Naxos release "Lullabies and Carols for Christmas" with world-renowned harpist Judy Loman as well as CDs featuring the art songs of Mykola Lysenko and Yakiv Stepovyi (produced by the Ukrainian Art Song Project) and Handel's *Silete Venti* under the baton of Maestro Harry Bicket with the Bach Consort. Following many appearances at summer festivals, the varied aspects of her artistry are reflected in recent performances including Strauss' *Vier Letzte Lieder* with the Toronto Symphony, *Elijah* with the Calgary Philharmonic, the title role in *Thaïs* for Pacific Opera Victoria, and Bach's *Weihnachtsoratorium* with the National Arts Centre Orchestra. Further performance credits include appearances with orchestras, opera companies and at festivals across Canada and in the United States, Mexico, Spain, Germany, the United Kingdom and Korea, with conductors including Helmuth Rilling, Peter Oundjian, Jukka-Pekka Saraste, Franz Paul Decker, Stuart Bedford, Yannick Nézet-Séguin, Duane Wolff, Trevor Pinnock, Hervé Niquet, Andrew Parrott and Timothy Vernon. Winner of

the George London Award, Ms. Whicher has been nominated for a Juno Award for "Singing Somers Theatre" (Centrediscs) as well as two Dora Mavor Moore awards. She was lavishly praised for her Naxos recording of *Castor et Pollux* with Opera in Concert and her critically acclaimed portrayal of Mérope can be seen on the EuroArts/Naxos DVD of Lully's *Persée*.



Russell Braun's distinguished international career has taken him to the world's greatest stages; the Metropolitan Opera in New York,

ROH Covent Garden, l'Opéra de Paris, the Vienna Staatsoper, the Lyric Opera in Chicago, the Los Angeles Opera, La Scala in Milan, the Salzburg and Glyndebourne festivals.

His powerful voice and commanding presence have given vigour to such roles as Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, and Eugene Onegin.

Russell's 2011-2012 season features performances in the Canadian Opera Company productions of *Iphigénie en Tauride* and *l'Amour de Loin*, and in a new production of *Faust* at the Metropolitan Opera to be broadcast Live in HD. He also makes a return to La Scala as Lescaut in *Manon*, a co-production with the Royal Opera House, Covent Garden in which Russell appeared in both London and in Japan. Concerts and recitals will see him return to the National Arts Centre Orchestra in *Carmina Burana*, appear in

Mendelssohn's *Elijah* with the Washington National Symphony, Mahler's *Das Lied von der Erde* with the Smithsonian Chamber Players in Toronto's Koerner Hall, Bach's *St. Matthew Passion* with the Calgary Philharmonic, *A Sea Symphony* with the Colorado Symphony, and in recital with pianist Carolyn Maule in High River, Alberta.

Highlights of the 2012-2013 season include his role debut at Di Luna in *Il Trovatore* with the COC, performances as Don Giovanni in Madrid, Handel's *Messiah* and a recital in Washington.

Russell's impressive discography includes the 2008 GRAMMY nominated Mahler's *Das Lied von der Erde* (Dorian), 2007 JUNO winner *Mozart Arie e duetti* (CBC) and 2006 JUNO nominee *Winterreise* (CBC).



Pianist **Steven Philcox** has quickly established himself as one of Canada's finest collaborators and has performed with many renowned

singers including Richard Margison, Isabel Bayrakdarian, Shannon Mercer, and Measha Brueggengosman. His performances consistently receive high praise and critical acclaim prompting Toronto's *The Globe and Mail* to write "a superb piano partner...gorgeously accompanied."

Mr. Philcox's recital appearances have taken him to many of North America's greatest concert halls including Carnegie Hall and Alice Tully Hall, Lincoln Center.

He has also performed at the Los Angeles County Museum of Art in a live broadcast of Schubert's *Die Schöne Müllerin*. In addition, Mr. Philcox has been heard under the auspices of the Marilyn Horne Foundation, the Janacek Festival in Glens Falls, New York, and the National Arts Center, Ottawa. Mr. Philcox is often heard on the recital stages of Toronto and continues to garner the reputation as one of this city's most expressive and colorful interpreters.

Mr. Philcox recently finished his twelfth season as vocal coach, répétiteur, and assistant conductor with the Canadian Opera Company. Increasingly recognized for his teaching, Mr. Philcox was invited in 2008/2009 to the Universities of Manitoba and Montreal for a series of recitals and masterclasses. He has also held teaching positions at the Banff Center's Twentieth Century Opera and Song Festival, the Chautauqua Summer Institute, the Aria International Summer Academy, the Center for Operatic Studies in Italy (COSI), the Charlie Creek Vocal Workshop in Wabash, Indiana, the Highlands Opera Studio in Haliburton, Ontario, and the Opera on the Avalon Festival in St. John's, Newfoundland.

Mr. Philcox is currently an Assistant Professor and Head of Collaborative Piano at the University of Toronto. Mr. Philcox pursued his love of vocal literature for two summers at the Music Academy of the West, Santa Barbara, California. Subsequently, he went on to receive his Master of Music Degree in Vocal Accompanying from the Manhattan School of Music under Warren Jones.

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave annual gifts of \$1,827 or more between December 1, 2010 and February 29, 2012, in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Peter Allen
Lillias Cringan Allward
Raymond C. K. Ang
ARIAS: Canadian Opera Student
Development Fund
Neville H. Austin
John and Claudine Bailey
Barrie Concert Association
John Beckwith and Kathleen
McMorrow
The Bel Canto Foundation
J. P. Bickell Foundation
Christie and Will Bentham
Bruce Blandford and Ron Atkinson
Harald and Jean Bohne
Walter M. and Lisa Balfour Bowen
David G. Broadhurst
The estate of Marguerite Harriet
Brooke
Earlaine Collins
Marilyn E. Cook
The Estate of J Bruce Duncan
Gerard Dunnhaupt
Edwards Charitable Foundation
M. Jean Edwards
William F. Francis
Mary Craig Gardner
Shelagh Gill
Susan C. Girard
Peter D. Goddard
Morton Greenberg
Ethel Harris
Lyman Henderson
The estate of John A. Hethrington
Richard and Donna Holbrook

Jackman Foundation
The estate of Ethel Berney Jackson
Philip Jackson
The Norman and Margaret Jewison
Charitable Foundation
Michael Kedar and Eva Seidner
Kedar
William and Hiroko Keith
Ken Page Memorial Trust
David Klein
The estate of Gisela Klinghofer
Hans Kluge
Joseph Koenig
Michael and Sonja Koerner
Kevin Komisaruk and Jeffrey Steele
Patricia Kraemer
Victor Kurdyak
Daniel Kushner
Robert and Carolyn Lake
Leslie and Jo Lander
Balfour Le Gresley
R. Douglas Lloyd
Elizabeth Lockett
V. Lobodowsky
Long & McQuade Musical
Instruments
The estate of Maryanne Marsden
Carol-Ann Marshall
The estate of William A. McCoy
The McGraw-Hill Companies
Donald R. McLean and
Diane M. Martello
Irene R. Miller
Sigmund and Elaine Mintz
Roger D. Moore

Ruth Morawetz
Sue Mortimer
Linda J. Munk
Music Toronto
Paul and Nancy Nickle
Phillip Nimmons
James Norcop
Cristina Oke
Mary Ann Parker
Mary Kathryn Petkovich
Wanda Plachta
The estate of Uriel Rozen
The Ryckman Trust
The estate of Virginia Rylski
Elvino Sauro
Patricia M. M. Shand
Stephen and Jane Smith
David Smukler
Milan Somborac
The Sound Post
Darrell Steele
The Stratton Trust
Janet Stubbs
Brian Tanner
John Terauds
Ian and Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky and Charles Petersen
William and Phyllis Waters
Women's Art Association of Canada
Women's Musical Club of Toronto
Centennial Foundation
Lydia Wong
Yamaha Canada Music Ltd
Marina Yoshida

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Roderick L. Bell
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J.
Gavinchuk
Liona M. C. Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M. Chyoski
Verna-June Culley
Gerard Dunnhaupt
Barry W. Easton

Victor Feldbrill
Kingsley G. Ferguson
Madeline Field
Julian Fisher
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phylis Ketcheson

Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong